Wallace Nutting Windsors

Correct Windsor Furniture

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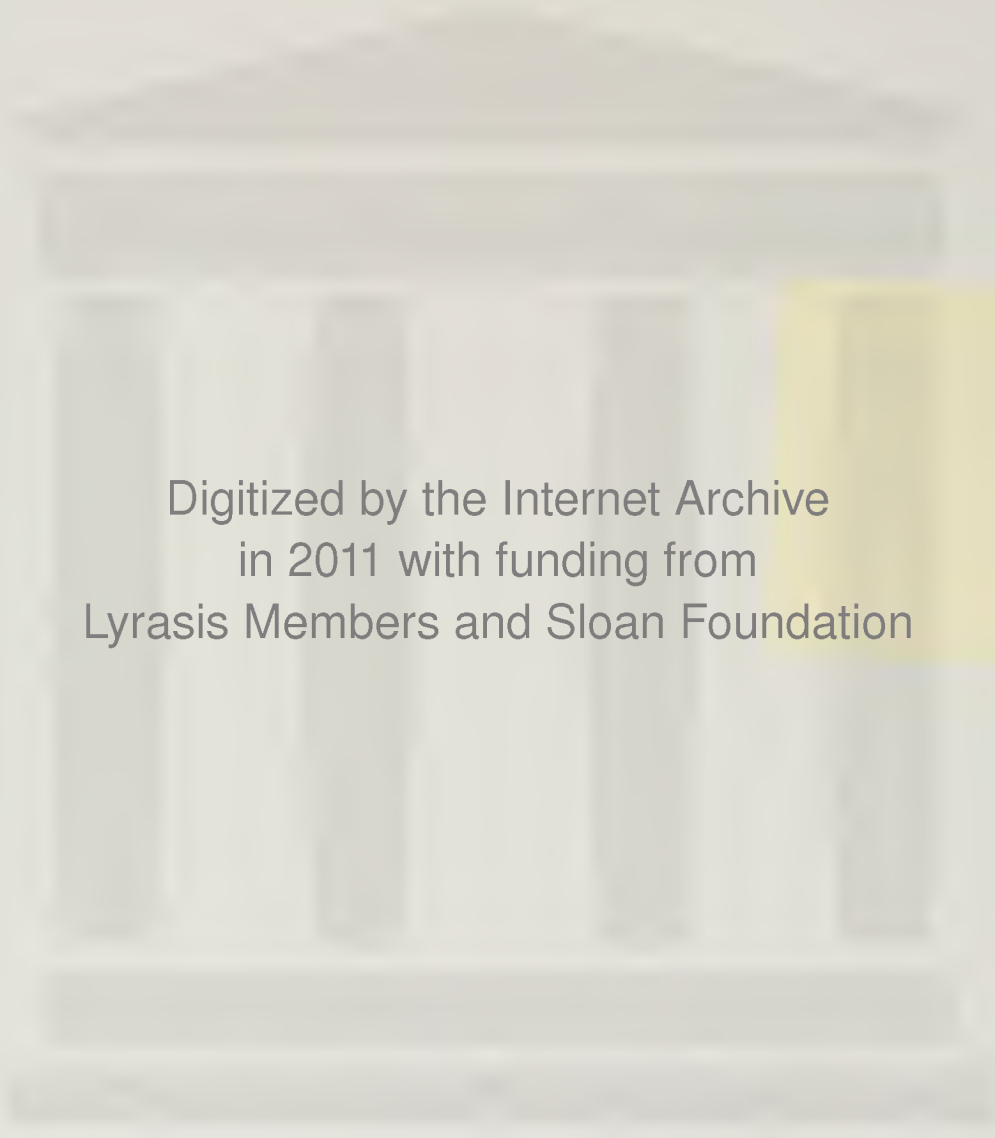

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A HALL FURNISHED IN WINDSORS

The Redemption of the Windsor Chair

ALL persons of taste and discernment will be glad that at last someone has had courage to undertake the redemption of the Windsor chair. The construction of this chair was peculiarly liable to degeneration, even in the old days, and since 1800 practically none have been made that were worthy. It was so easy to scamp work on seats and turnings and the best design was so difficult to get that many very early chairs were poorly shaped. Putting together on good lines was not possible for the average cabinetmaker.

The experience obtained in examining many hundred old Windsors and the possession by him of more than one hundred of the finest examples enabled Mr. Wallace Nutting to establish a standard turning for the two principal types, the Philadelphia which was first, and the taper-turned, or "Northern," which came next. Both were made in and around Pennsylvania, but the earlier or "blunt arrow" foot was not made in New York and New England to any extent. We have undertaken at a very lavish outlay to redeem the Windsor chair.

Key to Finding Examples

Arm Chairs, 7, 8, 17, 19, 20, 29, 31, 32, 35, 36, 41, 43.
Baby High Chairs, 15, 30, 34.
Baby Low Chairs, 16, 30, 34.
Bassinets, 45–47.
Beds, 26, 45.
Child's Chairs, 16, 30, 34.
Cradles, 45–47.
Cribs, 45–47.
Crickets, 10, 16, 28.
Footstools, 10, 16, 28.
High Chairs (Baby), 15, 30, 34.
Love Seats, 22, 23, 26.
Northern Type, 16–48.
Pennsylvania Type, 7–16.
Philadelphia Type, 7–16.
Side Chairs, 8, 9, 18, 28, 32, 33, 37–39, 42, 43.
Settees, 10–12, 14, 21–26.
Stands, 40.
Stools, High, 14.
Stools, Low, 10, 16, 28.
Tables, 15, 40, 44.
Taper Turning, 16–48.
Writing Chairs, 13, 27.

A WINDSOR DINING ROOM

Construction

ALL legs and other turnings are finished on a hand lathe. Machines cannot cut the extremely deep stems or delicate lines. A machine lathe leg "nearly as good," could be made at one-twentieth of the expense we put out on these turnings. Seats always 18 inches from top to floor in chairs and settees.

All our seats are finished by hand, a day's work for a good man being from three to four seats. The reason is that no machine can follow the deep scoop made for the saddle seat or shape at all the outside of the top, in front. We cut away half the thickness in the center of the two-inch plank, and at the edges the chamfer above and below sometimes meets in a hairline.

The tailpieces also must be hand-finished.

A hollow, half-round molding finishes the seat in the back.

The combs are bent in wet steam and carefully carved, entirely by hand.

The bows where round are done by hand, being too long for successful treatment in the lathe.

The arm rail, where ending with a knuckle, is carved wholly by hand; where bent, is worked away at the edges to give lightness.

The assembling is done throughout with fox-tail wedges and hot glue. The legs have a grooved or glue joint. Wherever they enter thinned wood on the seat they penetrate it entirely and are wedged from the top in the frank old fashion.

The spindles invariably run through the arm rail, and any and all higher bows to the top, in one piece. This con-

A LIVING ROOM FURNISHED IN WINDSORS

struction is more troublesome, but it is the only right way. The spindles penetrate the bow or hoop, except on the sides, and at least three of them are pinned and all are glued.

The bows are tenoned or doweled entirely through the thickness of the seat and wedged from below.

The combs are carefully thinned, from the lower to the upper edge, to gain delicacy and lightness. This feature alone distinguishes these chairs from machine products. The combs are pinned in three places, as well as glued to the spindles. The bracing spindles are pinned top and bottom.

Rake, pitch, and comfort. All legs are raked four inches in eighteen. The back legs are a half-inch shorter than the front legs, and, to give still further comfort and grace, the arm rails are a half inch nearer the seat in the back than in front. These careful shadings are worked out from the best antique models, and, combined with strict attention to detail in every respect, whether in shaping, carving, bending, turning, or finishing, they produce a piece of convincing merit, whether as regards sentiment, in calling up the memory of old lines and old times, or as regards grace, utility, comfort, lightness, and durability. Every consideration has been given respectful study through a period of years.

Old Windsor chairs have been repeatedly purchased to copy. But at every furniture factory, when the pinch of actual making came, various parts have been degraded to the capacity of the machines.

A SITTING ROOM IN PENNSYLVANIA WINDSORS

Dining-room Scheme

Gate-leg Table, two gates on each side. Information on request, in "17th Century American Furniture."

Two of **No. 419,** page 19.
Six or more of **No. 311,** page 18.
One of **No. 201,** page 15.

Two of **No. 102,** page 16.
Small Gate Leg for side table, or one of **No. 609,** page 44.

Second Dining-room Scheme — Pennsylvania Type

One or two of **No. 414,** page 7, or **No. 412,** which is a little larger.

Six, more or less, of **No. 309,** page 8.
One of **No. 209,** page 15.
Gate Legs as in scheme above.

One of **No. 218,** bottom of page 15, or a small Gate-leg Table.

Porch Scheme

One of **No. 515,** page 24.
Several of **No. 301,** page 28.

One of **No. 145,** page 14.
One of **No. 605,** page 40.

One of **No. 17,** page 40.
One or more footstools, pages 16 and 28.

Second Porch Scheme — Pennsylvania Type

One of **No. 545,** page 12, or **No. 533,** page 11.
Several of **No. 313,** page 9.

One or two of **No. 143,** page 14.
One of **No. 210,** page 16.

One or more footstools, page 10.
One of **No. 16,** page 40.

Hall Scheme

One of **No. 515,** page 24.
One or more of **No. 420,** page 36.

Two or more of **No. 301,** page 28.
One of **No. 17,** page 40.

One of **No. 605,** page 44, or small Gate-leg Table.

Second Hall Scheme — Smaller Hall

One of **No. 502,** page 26.

One of **No. 420,** page 36.

Bow-back chairs as above.

Third Hall Scheme — Pennsylvania Type

One of **No. 332,** page 11.
One of **No. 414,** page 7.

Two or more of **No. 346,** page 9, or **No. 309,** page 8.

One of **No. 16,** page 40.
Other tables as in first hall scheme.

Fourth Hall Scheme — Tenoned-arm Type

One of **No. 516,** page 21.
Two of **No. 449,** page 20.

Three or more of **No. 326** or **No. 327,** pages 38 and 39.

Tables as in other schemes.

A WINDSOR DEN

Finish

ONE buyer of great experience said to us: "You finish your work too well." Certainly it is finished in a grateful contrast to the usual commercial job. We want these pieces to be a monument to our name. If the first object were profit, we should not enjoy creating this unique line. We are fond of the designs.

An ancient chair from which the paint has worn off is a beautiful brown. This finish we call "Antique," and it is most popular. We go over every part five times by hand, and the cost of the finish to us far exceeds the whole cost of an ordinary Windsor chair. Three chairs a day is all a finisher can turn out.

This antique finish has no red in it, but is in other respects as dark as mahogany. It has the merit that a chair so finished will never require doing over. The older it grows the more the natural wear will blend with the finish, and the richer and softer will the surface become.

Painting was the common practice on early Windsors, and we supply, as desired:

Bottle green (the usual old color).

Eggshell enamel, black (suitable in any room).

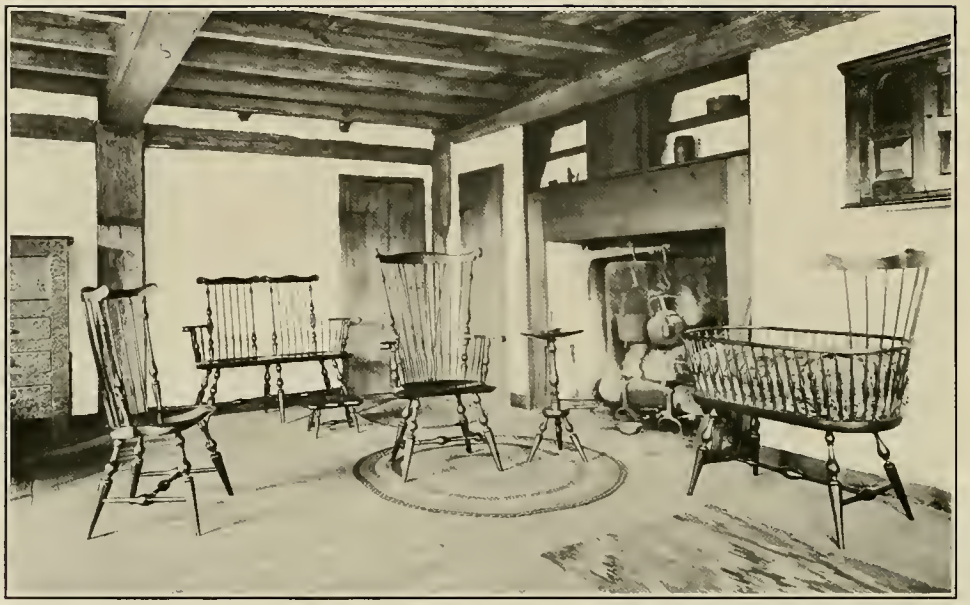
Old red (attractive in simple houses).

Yellow (for children's chairs, on occasion).

In no case will we use white paint, which is an abomination on Windsors, entirely unsuited to their homely, sturdy quality.

We do not care to have our name associated with the bizarre effects sometimes tried on Windsors, and we therefore do not supply chairs "in the white," that is, unfinished.

For the same reason we do not paint a chair in parti-color effects. The early Windsors in the period of the best taste were not so painted. That style came in only with the degraded Sheraton backs and the rungs which followed round the legs, abandoning the middle stretcher.



SECOND ARRANGEMENT OF SIMPLE ROOM IN PENNSYLVANIA WINDSORS

Library Scheme

One of **No. 416,** page 17.
One of **No. 432,** page 27.
One of **No. 503,** page 23 (if room permits).
Several of **No. 310,** page 38 (or **Nos. 325** or **326**).
One of **No. 410,** page 41 (for a lady).
Gate-leg Tables as per "17th Century American Furniture."

Second Library Scheme — Pennsylvania Type

One of **No. 440,** page 13.
One of **No. 16,** page 40.
Stools, page 10.
Gate-leg Tables as above.
Several of **No. 309,** page 8.

Living-room Scheme

Six of **No. 333,** page 32.
Either of above Library Schemes or Two of **No. 468,** page 32.
Other Tables as above.
Crickets, page 16 or 28.

Second Living-room Scheme

One of **No. 550,** page 22.
One of **No. 401,** page 36 (for a lady).
One of **No. 419,** page 20.
One of **No. 432,** page 27.
One of **No. 402,** page 35 (for a lady).
One of **No. 207,** page 34.
One of **No. 349,** page 42 (low chair).
Stools and tables as in other Schemes.

Reception-room Scheme

One of **No. 505,** page 26.
Gate-leg Tables as per "17th Century American Furniture" (Wallace Nutting, Inc., Saugus, Massachusetts, 1918).
Two of **No. 409,** page 29.
Three or more of **No. 336,** page 28.

Boudoir Scheme

One of **No. 410,** page 41.
One of **No. 401,** page 36.
Two of **No. 403,** page 37.
One of **No. 207,** page 34.
The above are all small arm or side chairs, especially for women's use.
Swivel-top Triangular Table as shown in "17th Century American Furniture."

Third Dining-room Scheme

Gate-leg Table as in "17th Century American Furniture," or Dutch Foot Table.
Two of **No. 408,** page 31.
Six or more of **No. 301,** page 28.
One of **No. 205,** page 30.
Other tables as per book above.

Entry Scheme

One of **No. 564,** page 23.
For a very small, square entry with stairs in front of chimney.
One of **No. 145,** page 14.

No. 412

No. 412. Large Pennsylvania Comb-back

The early type of Windsor made first in America in Philadelphia. The stretcher shows Jacobean and Queen Anne influence and dates this shape about 1700–1725. A great, comfortable man's chair. The arm is bent and has a flat scroll on the outside. The front spindle beautifully relates itself to the leg turnings. Seat 25 x 18 inches. Height 48 inches. All Windsor seats are 18 inches in front and 17½ inches behind.

No. 414. Pennsylvania Round Comb-back

Seat semi-circular, 24 x 18 inches.

No. 413

No. 413. Low-back Pennsylvania Arm Chair

This differs from the chair on page 7 only in omitting the comb.

The low-back chair preceded the high back. The Windsor had its origin in a modification of the round-about chair of the Queen Anne period. This chair in a degraded form has been immensely popular for offices and public rooms, but in its ordinary clumsy form it would hardly be recognized. It is not so popular as the comb-back style on the previous page.

No. 309. Pennsylvania Fan-back

This chair agrees in style with the arm chairs. The spindles of the Pennsylvania (otherwise called Philadelphia) type are always plain taper and have no bulb, like the Northern type on page 17. Also, instead of being made with eight or nine back spindles, they appear with seven or even less. On the next page appear quainter and probably earlier forms of the seat.

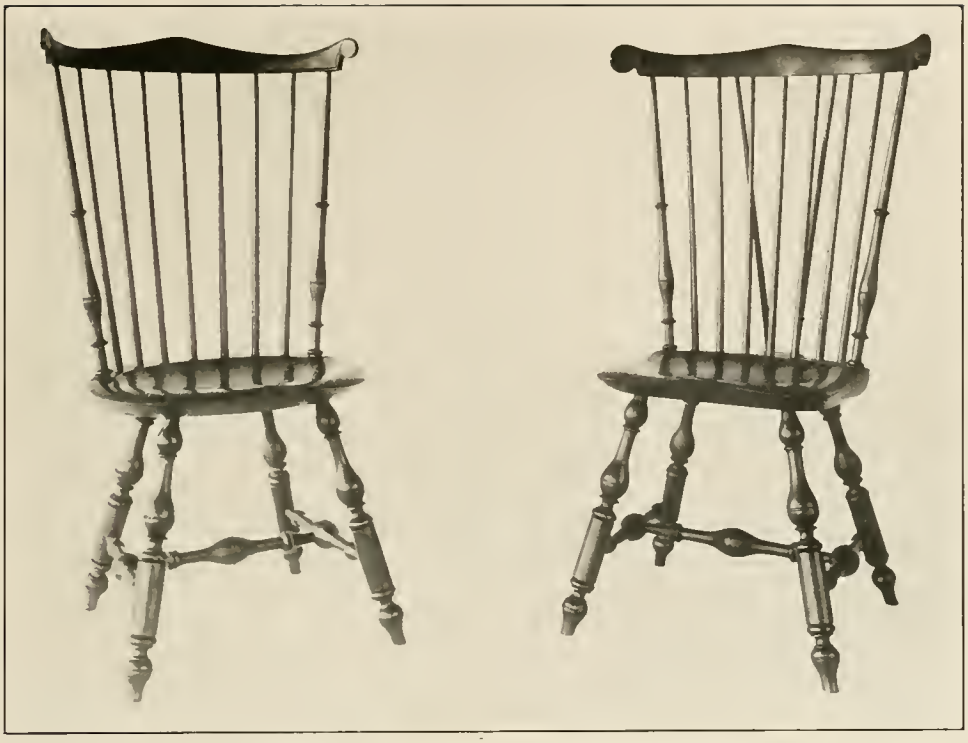
No. 323. Pennsylvania Slipper Chair

It differs from above only in height, which is 15 inches.

Pennsylvania Turnings

In addition to the remarks just above on the shape of the spindles, we call attention to the somewhat earlier heavier style of turnings in this type as compared with the "Northern" turning. This is called the "blunt arrow" foot; the Northern foot is taper turned and simpler. This has two small beads on each of the two large bulbs. The rungs (or stretchers) are in this style more antique in their turning. The back spindles show little flare.

No. 309



No. 346 No. 313

No. 346. Round-seat Pennsylvania Windsor

A very quaint and rare example. The ears are carved smaller than in the other chairs, and an incision around the comb gives a recessed effect.

No. 313. Pennsylvania Square-seat Fan-back, Braced

This piece is a variant of the usual seat seen in **No. 309** on opposite page. It has the regular Pennsylvania ear.

No. 350. Pennsylvania Square Slipper Chair, Braced

This differs from the above only in the height of the seat, which is 15 inches.

For the Intelligent

This book is designed only for those who are intelligent. The author has found an amazing lack of knowledge among people who should know better, in the shops. Comfort is necessary in a chair, but if America is not to be a by-word in the world, we must study reserve, taste, and beauty. It is a crime not to surround ourselves with objects which appeal to the æsthetic. Why do we try to be free, and even fight for it, unless we want freedom for some worthy purpose? If we are to take only what is shown us, we may as well be slaves. The nineteenth century was one of experiment. People liked to add jim-crack ornaments. Experiments on mechanical lines were important and were the genius of the age. All the experiments on lines of beauty were failures, some of them colossal. After some races have cultivated beauty for a millennium why do we think to surpass them?

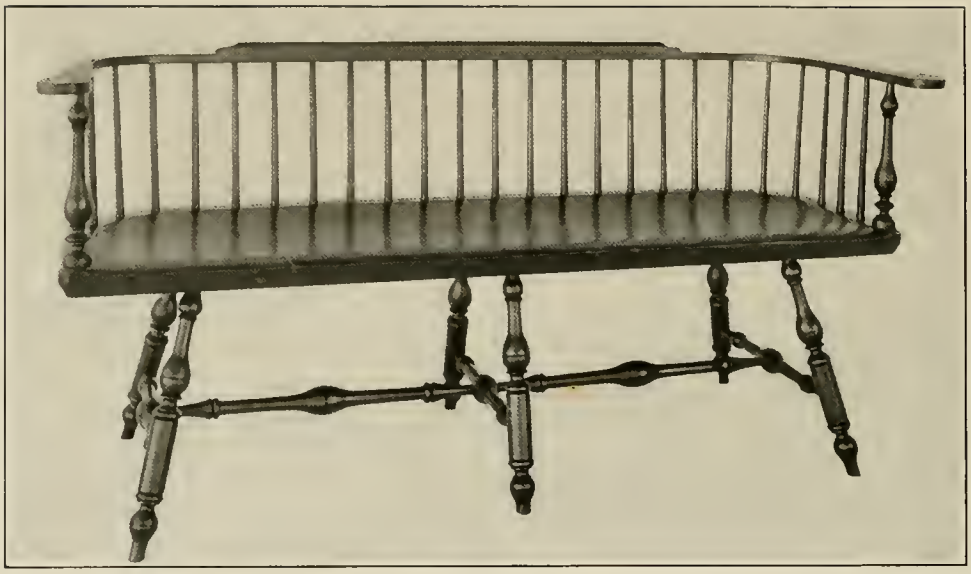
In no instance have the efforts of a hundred years in America produced a single object of beauty among those which we use. Until we have a new revelation of taste, let us study first, at least, the lines of beauty which those ages notable for good taste in form produced.

Simplicity is the first note in furniture and architecture. Very few are rich enough and discerning enough to dare to be simple.

Some have imagined that the vastly heavy easy chairs were good, as if men were mastodons or whales. Chairs in hotels are so notoriously heavy that it is the recognized thing to hunt up a boy to move one.

Further, unspeakable germs and moths harbor in upholstery. Why not follow the wise method of cushions which are so easily taken out of doors for cleaning and airing?

The remark is sometimes heard, "Antique furniture is so uncomfortable!" Cushions, except for cane furniture, were the rule. Footstools were universal. A Windsor chair with a cushion is comfortable, and even without, if well shaped.



No. 528

No. 528. Pennsylvania Low-back, Five-foot Settee

A very serviceable piece, not too long for any house, and low enough to go under a window.

No. 121. Pennsylvania Round Stool

No. 122. Pennsylvania Oval Stool

With fine stretchers.

No. 124. Pennsylvania Three-leg Stool

No. 125. Pennsylvania Square Ogee Stool

Like **No. 121** except for top, which is shown at bottom of page 28.

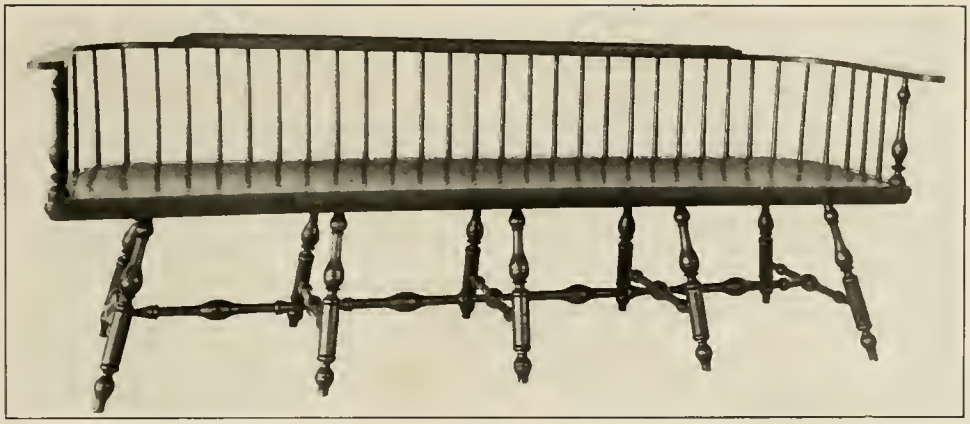
No. 153

Like **No. 122**, but without stretchers.

No. 157. Pennsylvania Oblong Ogee Stool

Underbody like **No. 122**; top like **No. 127**, page 28.

No. 121 No. 122 No. 124



No. 533

No. 533. Pennsylvania Low-back, Ten-legger

This settee is like that on the following page except that the comb is omitted. Very convenient against walls where for any reason height is objectionable.

It is characteristic of the Pennsylvania settee that the legs set well in from the end, yet their outward rake renders them stable. Seat 18 x 84 inches.

No. 532. Pennsylvania Low-back, Six-foot Settee

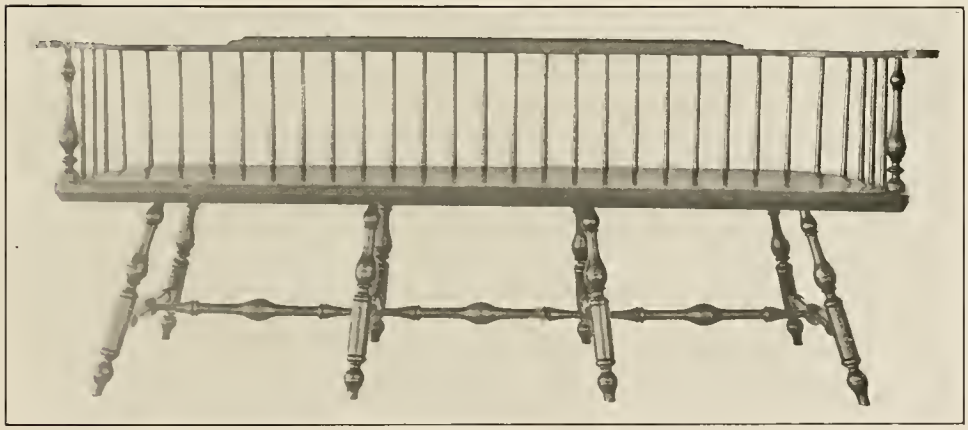
This piece, shown below, is like that above, except in the length and the number of the legs. Seat 18 x 72 inches.

These settees are like the brook, they may go on forever. Whether made for two, three, or more persons, the construction is simply lengthened. An example of another style suited for six persons, each seat shaped and set below a curved stairway, is known.

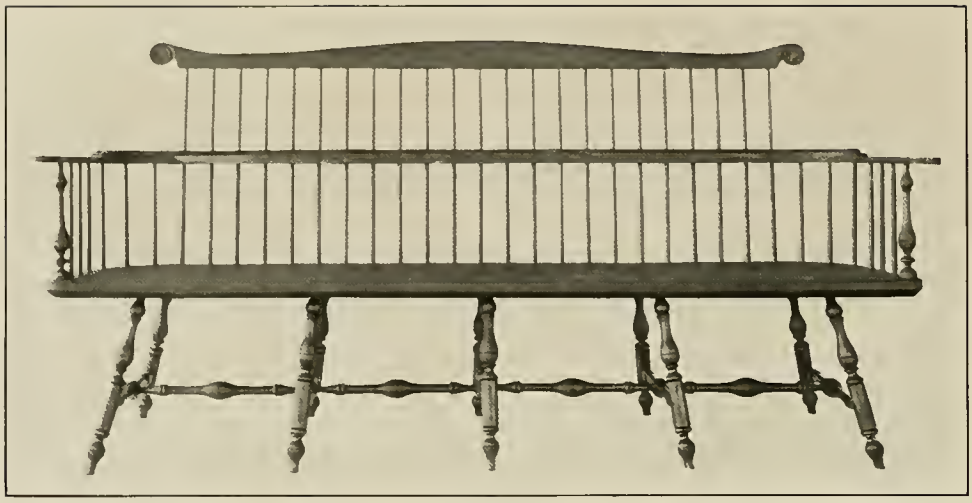
It is feasible to make this type of settee with a bent back, but this is the usual form. Pennsylvania settees and even chairs have also been found with a carved-knuckle arm termination. The construction, however, does not permit an arm with an S curve, as found on the Northern settees, and the curved end in the Pennsylvania type therefore lacks grace.

Every one of these settees may be supplied with a comb back.

It is proper that the seat should be of a single pine plank. Old pieces are never found otherwise. The seats are hollowed but not saddled, except where made specially for two persons.



No. 532



No. 545

No. 545. Pennsylvania Comb-back Ten-legger

This highly distinguished piece matches well the large comb-back (**No. 412**, page 7). Seat 18 x 84 inches. Height 44 inches. This is the king of early settees, just as that on page 24 is the king of the somewhat later period. It will be observed that in the Pennsylvania settees and arm chairs the side spindles come around to the very front of the piece, and the front spindle is vertical, on a turned base, whereas on the Northern type of Windsor the end spindles rake forward, and the front spindle rakes sharply, being set well back at the bottom.

Cabinet Furniture

No examples exist of cabinet pieces in the Windsor type. If, however, anyone has — as so many do have — the old square top of a highboy, of which the base is lost, a six-legged, well-braced base of the Windsor type could be adapted to fit such a piece nicely. This remark applies particularly of course to the old maple or white wood or cherry flat-top highboys. The base would have the usual solid frame like a chair, but twice as long, and a thinned edge.

Curly Maple

Pieces of curly maple like comb-back chairs, to be finished in a natural, that is, very light color are very handsome. Such pieces are available only that more difficulty is found in matching the wood nicely.

The finish in the "antique" or a rich brown is much sought for, but many discerning people will wish a lighter, brighter finish, allowing age to give the mellow brown.

It is difficult without undue expense, to find bird's-eye maple, but it can be done. We advise that the curly maple is desirable, but the bird's-eye is more proper for cabinet pieces.

Birch is often used for chair legs, and, if it is properly seasoned, it is durable and handsome. It is not quite so hard as rock maple.

No. 440

No. 440. Pennsylvania Writing-arm Windsor

This piece is a little wider than the Northern type of writing chair on page 27. The seat is 25 inches wide, with an opening for entrance 14 inches wide. The table is 18 inches wide. There are nine spindles in the comb, as in the usual Pennsylvania arm Windsor. This chair is suited for large persons. One always faces the table in entering.

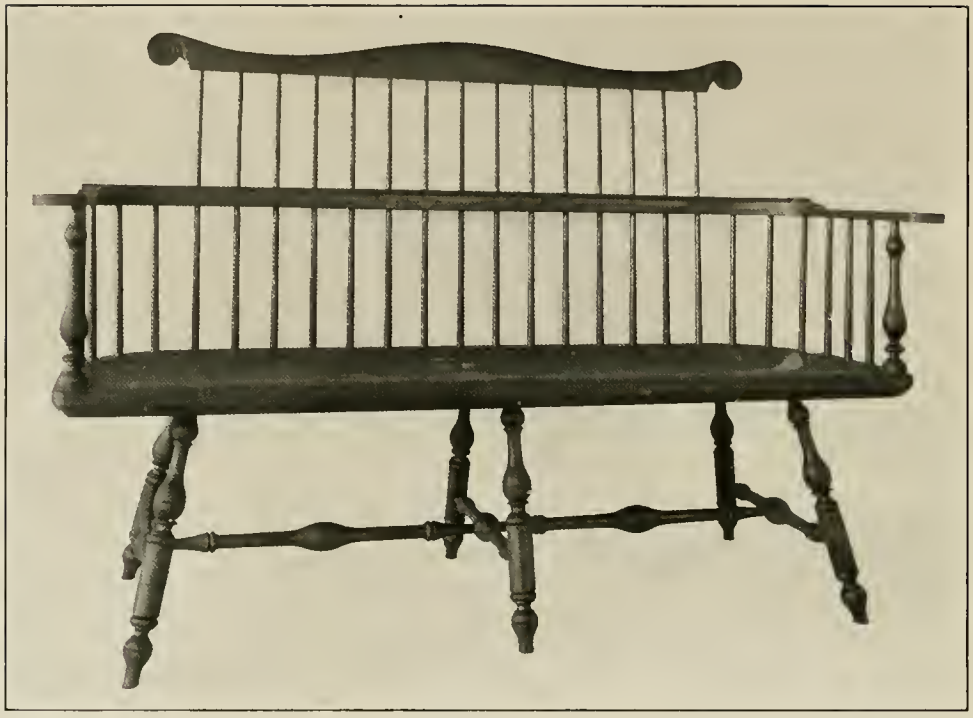
It is provided, in variants whose numbers follow, with various fixtures. The chair shown has none of them.

No. 441 has an ink well sunk in table.

No. 442 has a candle slide which secures the drawer.

No. 443 has both candle slide and ink well.

This chair will be handsomer with a higher comb, just like that on page 7, and will usually be in that better form.



No. 555

No. 555. Pennsylvania Five-foot Comb-back Settee

This is like that shown on page 12, except for the length. Seat 18 x 60 inches. Height 44 inches.

No. 143. Pennsylvania Ogee Stool

Chair height, 16½ inches square.

No. 145. Northern Round Stool

Chair height. Very useful as a seat or low table for a tray. Diameter 15 inches.

No. 143 No. 145

No. 209

No. 201

No. 209. Baby's High Pennsylvania Comb-back

The quaintest and oldest of all good Windsors. The middle stretcher is the type which came down from an earlier style. The guard in front runs through holes in the front spindles and is fastened in by a raw-hide tongue. Early high chairs of this period have no steps, as they are an invitation to climb down, and they then make the chair unstable. Height of seat in all high chairs, 22 inches.

No. 201. Baby's Comb-back High Windsor

As the other high chair on this page is the quaintest, this is the most beautiful. These high chairs give more trouble and time in making than the big chairs. The longer legs are more expensive to turn. They have the same beautifully shaped seat.

No. 618. Ogee Table, Pennsylvania Type

Like table on page 44, except the legs.

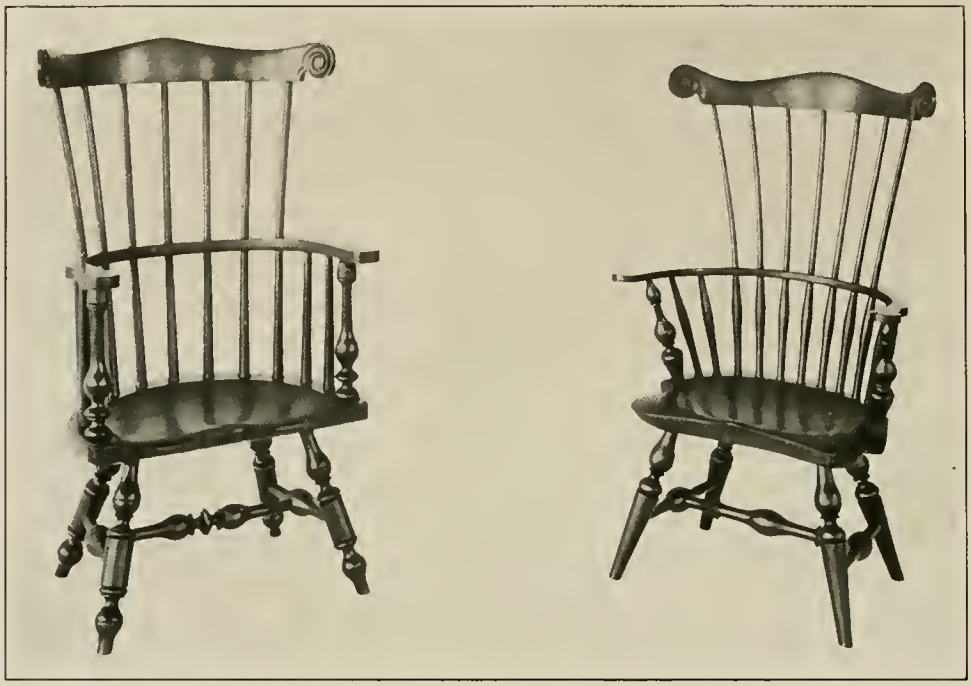
How to Reach Saugus Center

The Wallace Nutting Studios are near the monument, an eighth of a mile northeast, at 222 Central Street, an old ivy-grown brick building on the right.

From Boston follow the route through Cambridge, or the shorter through Sullivan Square to Everett. Keep to Broadway, which is the Newburyport Turnpike, some three or four miles to a right-hand road with a Wallace Nutting sign on the left, the first one. This point is only a half mile from the monument in Saugus Center.

From Lynn (three miles) follow either of two highways or take trolley. From Melrose (three miles) a beautiful road, or trolley.

From the west (Worcester or Fitchburg), follow the Jacob's Ladder Road or the Mohawk Trail. It is not best to go to Boston at all if going to Saugus or the North Shore. At Arlington turn to the Medford (Mystic) Parkway. From Medford (Craddock Bridge) keep straight over the bridge to Spot Pond and Melrose, turning very sharply right in the wood directly opposite the large waterworks building at Spot Pond for Melrose. One reaches Melrose on Wyoming Avenue. Turn left (bad corner) on reaching the main street in Melrose, a few rods after passing Wyoming station. Proceed on the main street of Melrose a half mile and turn right to Upham Street, which follow two miles to its junction with the Newburyport Turnpike, where turn left and proceed a half mile to the first cross-road "Wallace Nutting" sign, and here, at the point reached from Boston, turn right into Saugus Center.



No. 210 No. 211

No. 210 Baby's Low Pennsylvania Arm Chair

This differs from **No. 209** on the previous page only in the legs. Height of seat 10 inches.

No. 211. Baby's Low Comb-back Arm Windsor

This differs from **No. 201** on the previous page only in the legs. A perfect child's or baby's chair. While these low chairs are classed as baby chairs, they are amply large enough for a child up to the age of seven years.

No. 101. Round Cricket

No. 102. Oval Cricket

No. 103. Three-leg Cricket with Stretchers

No. 105. Square Ogee Cricket

Top like **No. 136**, page 28.

No. 106. Three-leg Cricket

Like **No. 103**, but without rungs.

No. 101 No. 102 No. 103

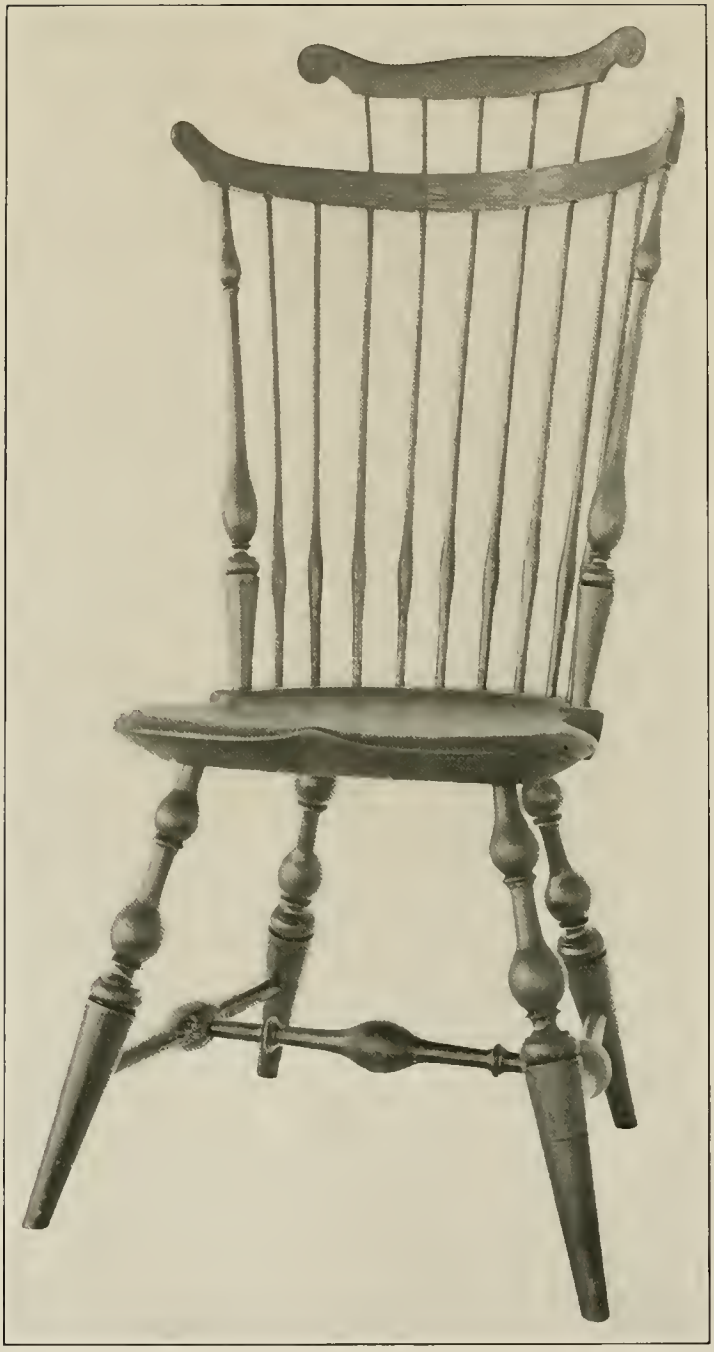
No. 415

No. 415. Comb-back Windsor

An exceedingly graceful chair. The comb flares in good curves. The ramp in the side of the seat is a fine touch of style. The front spindle is "fat" and boldly and handsomely turned, and has a strong forward rake. The leg and underbrace turnings are the finest Northern vase type; seven-eighths of an inch at the stem and two inches at base, bulb, and top of taper. The shape of the arms is carefully studied, and the knuckle termination is well carved. There is no better chair for general and continuous use.

Seat 21¼ x 16¼ inches. Height 45 inches.

No. 416. Like above but with tailpiece and bracing spindles. A very durable type.



No. 311

No. 311. Fan-back, Imposed Comb

Matches arm chair opposite, with which it forms a beautiful set for a dining room or elsewhere.

Height 45 inches, sufficient for a head rest. A rare, distinguished, stylish chair.

No. 347

Like the above, but with bracing spindles and a tailpiece. We advise it as giving great strength.

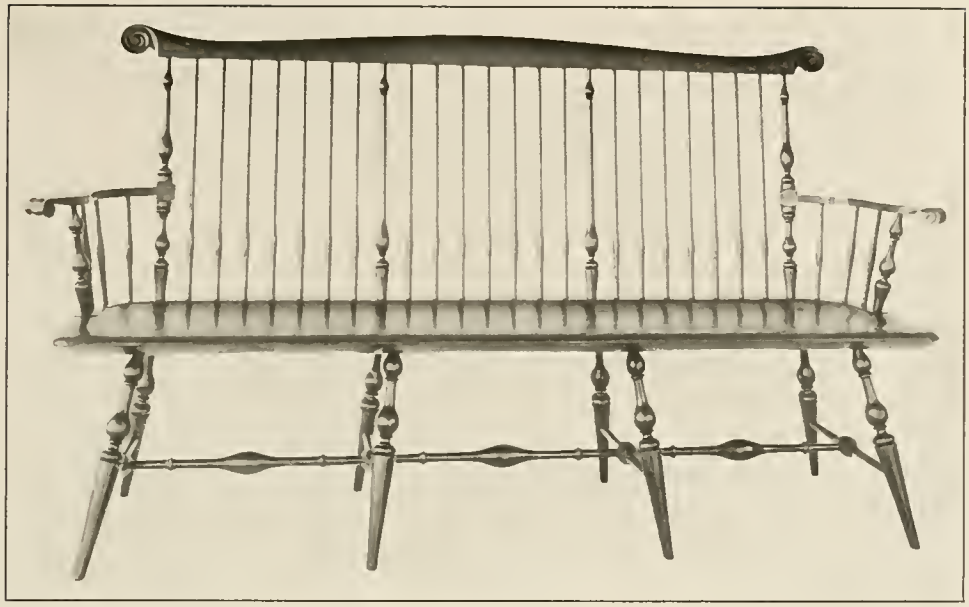
No. 419

No. 419. Double Comb-back

Sometimes called a "three back" Windsor, but that term would apply equally to the bow back with imposed comb on page 32. This appealing design is very comfortable, the back having basket curves in all directions. Regarded from a side view a delicate curve is seen, slightly hollowing the entire back. Seat 21¼ inches wide, 16½ inches deep; height 49 inches — the highest of Windsors.

No. 422. Tenoned-arm Fan-back

(*Description opposite.*)



No. 516

No. 516. Eight-legged Tenoned-arm Settee

This highly distinguished piece is markedly different from other settees. The tenoned arm matches the handsome chair opposite.

Over each set of legs are special spindles, like those on the outside of fan backs.

Seat 72 inches; length of piece 77 inches; height 43 inches.

No. 517

Like above with tailpieces and braces at center.

No. 553. Ten-legged Tenoned-arm Settee, Braced

The braces run from tailpieces on the two central sections. Seat 84 inches.

As to these tenoned-arm pieces, they are so rare, especially if furnished with tailpieces and braces, that some persons have challenged them. There is no valid reason for doing so, however. The tenoned-arm bamboo settee is the commonest form of all Windsor settees, and this form is far more rigid and of better construction.

We have the testimony of a reliable antiquarian that he once saw a settee with the back-bracing spindles. We have, therefore, thought it legitimate to list such pieces. As this book goes to press the drawings are being completed, but their appearance may readily be imagined from any brace-back chair.

No. 422. Tenoned-arm Fan-back

(Picture opposite.)

A very unusual but much-to-be-desired chair. It has the merit of arms with the full spring of the back, not broken by the usual circuit of the arm rail. The outside back spindle is tenoned on a square enlargement so as to secure strength. The next number is stronger.

The settee matching this chair is seen above. The combination is irresistible. Seat 21¼ x 16½ inches; height 47 inches.

No. 421

This differs from the above only in having a tailpiece and diagonal bracing spindles, which, while a quaint feature, also adds strength to the back. We recommend it instead of the above.

No. 550

No. 550. Tenoned-arm Love Seat

This piece is shorter than that on the previous page, being 43 inches on the seat. In its way it holds more interest for us than almost any other settee. It is handsome, but owing to the spring of the back spindles, unhampered by any stiffening rail, it is most comfortable. The twin seats are saddled and the seat ends are scrolled with sharp ramps like the chair on page 20. The piece has much style and feeling; it appeals on every side, to the æsthetic, the practical, the romantic, and the quaint.

This piece shows the six-leg arrangement, which is the best for love seats, as it emphasizes the double-chair effect as well as increases the rigidity.

A peculiar touch in this piece is the carving of the back rail so as to show two chair backs side by side. The wood, however, is not cut through, and the piece is strong. It represents the most decorative style of Windsors. One more back spindle on each chair back is the form in which it will appear.

No. 567. Tenoned-arm Love Seat, Simple Comb

It differs from above only in having no division carved at the center of the comb, and regular spindles across back.

No. 551. Tenoned-arm, Five-foot Settee

This has six legs and the simple back.

It should not be overlooked that we regard six legs as better construction than four legs. We therefore lay out all our love seats (43-inch seats) with six legs. The middle stretcher is too long on a four-legger. With only half the length the piece is fitted to resist the shocks of time. These remarks apply to any piece with stretchers above 20 inches in length.

As a rule pieces with heavy backs are not constructed with bracing spindles.

No. 503

No. 503. Comb-back Courting Chair

Otherwise called a Love Seat or John and Priscilla Chair, or Double Windsor. The ideal form will have six legs. See **No. 565** below.

The peculiar merit of these short settees is that they are useful in hall, living room, or on porch, and are suitable as gifts for engagements, weddings, and wedding anniversaries.

No. 565. The same, but with six legs

No. 564

The same, but without comb and six legs. A low-back, six-leg Love Seat.

An Unique Enterprise

The Wallace Nutting Studios and Industries at Saugus Center are quite unlike anything else, and attract all.

Iron Works House

This house, a perfectly restored 17th century home, is unique in its exterior, having the two-story porch. It is unique in the interior owing to the exclusion of everything later than 1700, except in the leanto of Revolutionary days. There are several unique pieces in the house, and many others very rare.

The Iron Works Shop

close by the house, is not open to the public.

The Studio

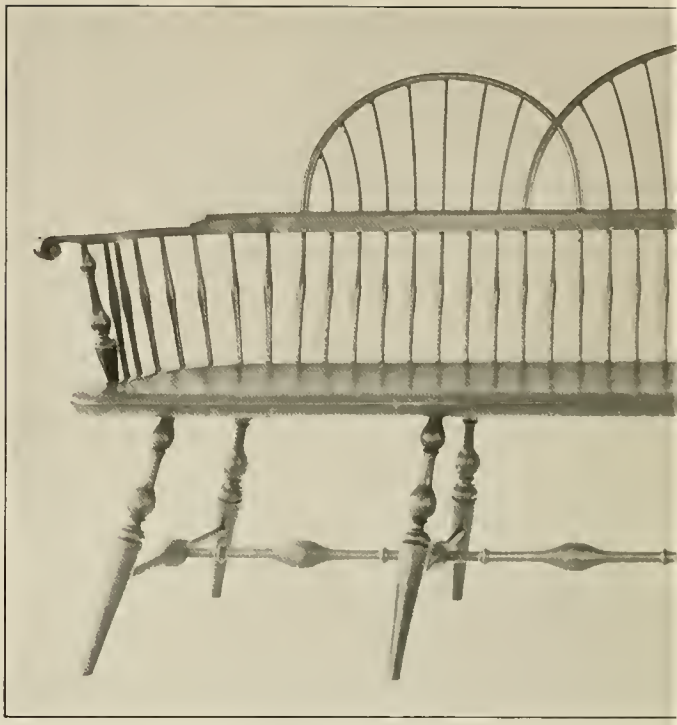
(the brick building opposite and a few steps beyond) has a room especially devoted to an iron-work exhibit. This center, formerly called Hammersmith, is the earliest successful seat of iron work in America. The earliest dam known is here. The ore was dug from the field behind the house. Joseph Jenks, in some respects the most remarkable early American, labored here. A sketch of him will be found in "Early American Iron Work" published by Wallace Nutting, Inc.

Classification

The Pennsylvania, or more precisely Philadelphia, type of Windsor was the first in date. It shows the blunt-arrow foot on the leg, an extra spiral in the comb, and a quainter and heavier effect.

The term "Northern" is used to designate pieces with the straight tapered leg and bulbous spindles. It was commonly the only type made north of Philadelphia. The bamboo type is the latest before the final complete degradation to the early 19th century type.

The Rhode Island type has a hollowed taper foot.



No. 515. Triple-bow Back Ten-legger

The most distinguished piece of furniture that has been brought out for a hundred and fifty years. This is one of the two cases where Mr. Nutting has found an original exactly satisfactory in every line.

This remarkably attractive settee — more winning owing to its sentiment, grace, and obvious dignity than any other article of furniture, will, placed in a hall, give character to an entire house. It is the most sought-for and most desirable of all our large Windsor pieces. Seat 84 inches. Length over all 89 inches. Height 42 inches.

The discovery of this notable piece and its first introduction to the public by Mr. Nutting is a landmark in the quest of the antique.

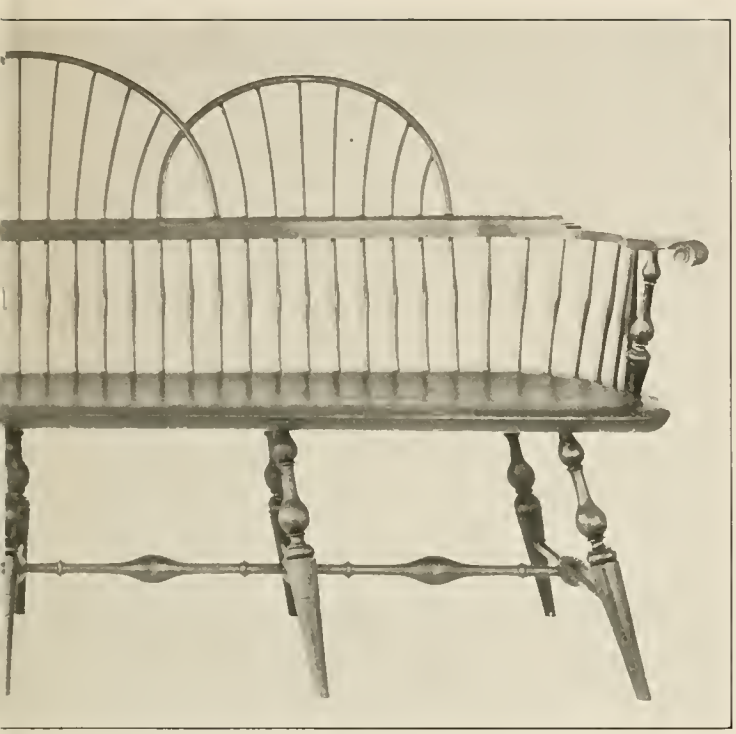
Hitherto none of the publications on antique furniture have even heard of, much less set forth, this lost king of Windsor pieces.

It is so excellent in its lines, so ingenious in its method of construction, so light for its capacity, that it wins our enthusiastic praise. One can hardly overstate its convincing dominance in a hall. It is so honest and so reminiscent of the grandmotherly days of quiet, order, simplicity, and hominess, that it is a lyric in furniture. There is more of heart memory, of sweet dignity, of fine feeling for the apposite about this handsome and structurally good old piece than can possibly be expressed in any other way.

It marks the culmination of the Windsor type, and is the central object around which to develop the Windsor idea for a dwelling.

No. 514. Ten-leg, Low-back Settee

Like the picture, but without bows.



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Crating

All our furniture, without excepting even a cricket, is crated so that no finished part touches the crate. Strips are *screwed to the bottoms*, leaving the legs, backs, and arms wholly free from touch to mar or strain. We have never heard of a piece being injured in transit owing to poor packing.

The public is invited to the various exhibits in the village of Saugus Center (three miles from Lynn and Melrose; nine miles to Boston).

Suggestion for a Perfect Hall

This triple-back settee, flanked by the bow-back, heavy arm chair **No. 420** (page 36) with such necessary side chairs as **No. 301** (page 42), and the round stand **No. 605** (page 40) will complete a plenishing of grace — a heart's delight to every beholder and user. How unmeasurably superior to the exotic, alien, bizarre mixtures that strike one in the face on entering what otherwise might be a worthy home!

The Raking Leg

The rake of the leg is also variously named the splay, the slant, the spread, the straddle. It is odd that though it was adopted to give strength — forming, as it were, a truss — and greater stability as securing a broader base, it incidentally gave nearly all its beauty to the chair. The English Windsor entering its leg in a tough elm seat, started close to the corner and has a poor effect. The American seat, being of pine, is favored in construction by boring for the leg two inches from the edge. It was a happy necessity, and the chair is both stronger, lighter, and handsomer than the English.

Textiles and Rugs

We try to act as a clearing house to procure what we cannot make in netted bed canopies, drawn-in, that is, hooked, and braided rugs. Mr. Nutting acts as adviser in outfitting homes with early objects.

Lectures

There is a series of lectures, particulars of which may be had.

No. 502

No. 502. Twin Bow-back Love Seat or Courting Chair

The seat is saddled for two persons, rather than being left in the simple settee form. Now made with six legs.

This beautiful piece is the most appropriate possible present for an engagement, a wedding, or a wedding anniversary. Thus it comes in on more occasions as a beautiful, romantic, and useful present than any other piece whatever. It is also, of course, proper for general use. It matches most of the bow-back chairs.

Seat 43 x 18 inches. Height 41½ inches. The carved arms all overhang so as to make the length of all such pieces about five inches more than the seat.

No. 505. Twin-bow, Five-foot Northern Settee

Like picture above except for length.

No. 546. Triple Bow-back, Eight-leg Settee

Like **No. 515** on previous page, except length, which is 72 inches.

All these settees may also appear with no back at all above the arm rail, as well as arm chairs of the same construction.

No. 806. Twin-bow Double Bed

The head and foot resemble the back of that shown in settee above, only the bows go directly into the bed frame, and each, two at head and two at foot, is supplied with tailpieces and bracing spindles as in single bed on page 45, at the bottom. It has ten legs, the stretchers running around and two stretchers braced diagonally into the frame at the center.

A *chaise longue* (couch, day bed) in the Windsor style is feasible, and only the necessity of stopping somewhere has hindered our sketching it. The Pennsylvania Day Bed shown in "17th Century American Furniture" is almost a Windsor. The scheme of stretchers running front and back between each pair of legs, with a middle stretcher between each set makes a true Windsor.

No. 432

No. 432. Writing-arm or Poets' or Students' Windsor

This most comfortable and convenient chair makes a larger appeal than any other Windsor, probably. The originals are very hard to find. None yet seen are quite satisfactory. In this example Mr. Nutting has avoided some infelicities, and the product here presented is the perfection of a writing chair.

Made with two drawers for stationery. Seat 22 inches wide, 17 inches deep. Table 18 inches wide.

No. 430. The same, omitting candle slide
No. 431. The same, with ink well sunk in table
No. 433. The same, with both ink well and candle slide

No. 335

No. 301

No. 335. High, Flat Bow-back

This chair matches the beautiful bow arm Windsor on the opposite page. Height 40 inches. See below.

No. 336. High, Flat Bow-back, Braced

It differs from the above only in having bracing spindles, and we recommend it as better.

No. 301. Early Bow-back, Braced

This is the standard bow-back, otherwise called hoop-back. It is more desired than any other bow-back Windsor.

It is the first early American style, after the Philadelphia (otherwise called Pennsylvania) type. Owing to the shape of the back it is less in the way than a comb-back or fan-back. But if there is room, we are decidedly partial to the fan-back, provided only it is braced.

No. 136. Square Ogee Rhode Island Cricket
No. 127. Oblong Ogee Cricket
No. 156. The same without stretchers
No. 115. Bamboo Square Ogee Cricket
No. 112. Bamboo Oval Cricket with Stretchers
No. 111. Bamboo Round Cricket

No. 136 No. 127 No. 115

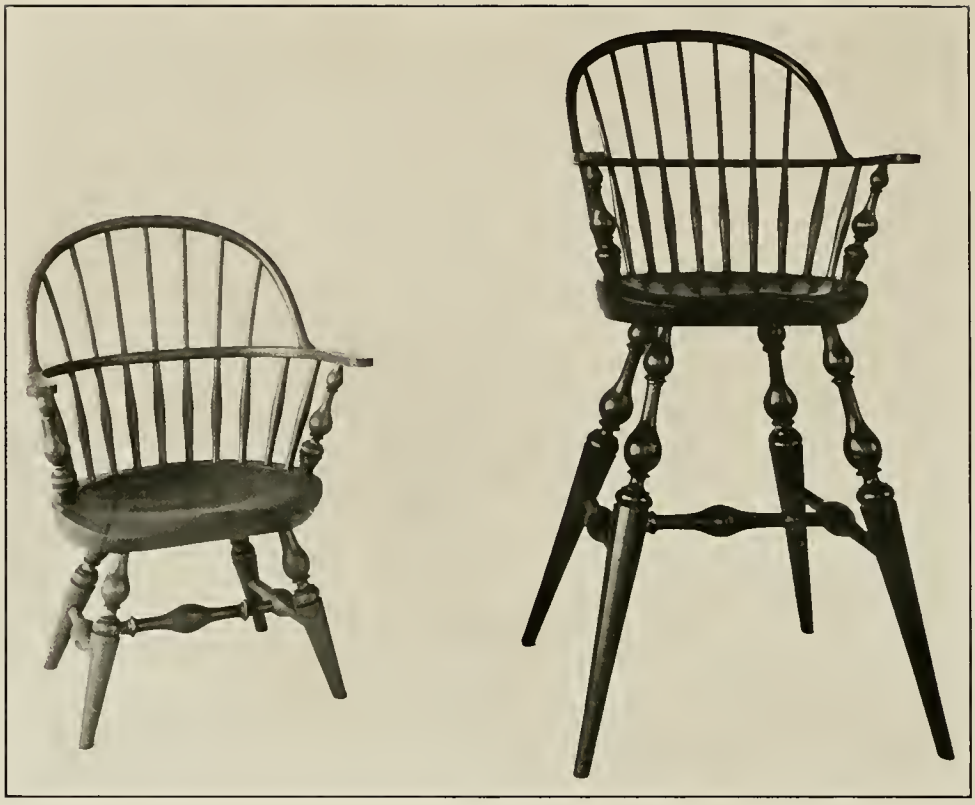
No. 409

No. 409. Very High Bow, Bent-arm Windsor

This piece is a copy of one in the Metropolitan Museum, New York, so far as the back is concerned, though the legs here are better turned.

A chair of delightful quaintness and lightness. The back is not really higher than some others, but it appears so. The rapid fall of the bow at the sides forbids the use of more than seven long spindles, as good construction is against inserting a spindle at a very acute angle on the bow.

Seat oval, 21 inches wide, 16¾ inches deep. Height 47 inches. The side chair specially to match is opposite.



No. 208 No. 205

No. 205. Baby's High Bow-back

This piece follows closely the charming "basket" lines of the original. The bow where it enters the arm rail has an enlarged foot to add to its grace and solidity. The legs are like other Northern high chairs. The seat is oval in pattern. Height of seat 22 inches.

No. 208. Baby's Low Bow-back Arm

This differs from the preceding only in the legs. Height of seat 10 inches. Total height 23½ inches.

A Remarkable Exhibit

The eight baby chairs shown on this page and pages 34, 15, and 16 form all together an unmatched collection in variety, quaintness, and beauty.

A bamboo type of baby's chair has been made, following the type of the arm chair on page 43. But we do not regard the construction as good. Such pieces are shown in the Wallace Nutting "Handbook of American Windsors."

Many other variants, some good, also appear in the same volume (a little book of 120 illustrations). But everything which experience has shown to be desirable has been set forth, here. Some three thousand legitimate variations of the Windsor style exist, without including the "Sheraton" type in which the turnings of legs, rungs, and spindles degenerated to sticks — the first fruits of machine work.

The idea of the child's chair in precisely the same style as the "grown-up's" chair is very appealing. There was one proud father who constructed a twin high chair.

We find very few low baby chairs for the simple reason that few then or now will go to the same expense for a little chair as for a big one. Children's side chairs (low) have also been made, but as a rule low stools have been made to do duty as chairs as well as for the feet of adults.

No. 408

No. 408. Bow-back Bent-arm Windsor

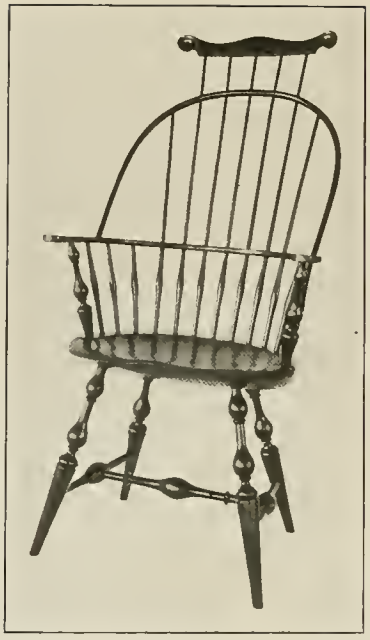
This is the most usual form of arm Windsor. The arm rail is bent, but terminates in a small carved knuckle.

The seat, instead of having a ramp at the sides, is oval in shape. This type never has a deep seat.

Seat 21½ inches wide x 16¾ inches deep; height 38 inches.

No. 444

This differs from the above only in having the Rhode Island style of legs, — the hollow taper, as seen on side chair on page 37. Throughout this catalogue the Rhode Island leg is appropriate for any chair with the usual Northern, that is straight, taper turning.



No. 468

No. 333

No. 468. Bent-arm Bow-back, Imposed Comb

A decided variant from the usual arm chair, but one with merit. The added comb is a head rest. A side chair matching is **No. 333,** by its side here.

No. 333. Braced Bow-back, Imposed Comb

This unique side chair is very effective in a set. Height 43½ inches. The arm chair to match is here paired with it.

THE WALLACE NUTTING CENTER
at Saugus Center, Massachusetts,

Is designed as a laboratory to carry out certain lines in American life which had been neglected or forgotten.

Pictures

In our pictures the purpose is to record in permanent form the best features of our roadsides and streams, our orchards and forests before they were spoiled by poles and kindred horrors. Also, and even more extensively, we have tried to record the old home life of early America as it shows itself in the various occupations of the 17th and 18th centuries. The American Indian has been pictured and monographed until everything that is known about him and much that is suspected is recorded.

Our geology, our birds, our very reptiles are pictured and described, both swallowing their prey and lying dormant afterwards. This is all good. These ought we to have done, and not to have left the other undone. We have recorded the past except — our fathers! Our pictures show them plowing, mowing, husking, working at the bench. Our mothers are shown spinning, weaving, knitting, baking, sewing, making straw hats, braiding rugs. Outdoors and in we have recorded in a hundred forms the activities of our ancestors. It needed to be done. It was worth while. The doing is its own reward. But many persons are highly interested in the effort.

Architecture

Our center has an architect, and other architects are welcome to look over our work. We especially try to set forth in architecture the period before the Revolution, and have many pictures without living figures, of interesting and quaint architecture, which go to libraries, architects, etc.

Hardware

When we began to study this question we learned that there was no collection worth the name of American house hardware. Here at the Iron Works House we have gathered all the good examples we can find of wrought iron used in construction or for utensils — some three hundred, which we carefully reproduce. A handbook of "Early American Iron Work," published by us sets forth the subject.

Furniture

We publish "American Windsors" (not this work, but the original antiques illustrated and described). We are trying honestly and carefully to reproduce the best in the best way. We are working on a small volume of "17th Century American Furniture" to show the simple, rare, or curious pieces in maple, oak, and pine which we have come upon in our search. See page 25.

No. 312

No. 312. Northern Early Fan-back, Braced

The seat is sharply cut away at the sides. It is somewhat more prim, and narrower in the seat than **Nos. 326** and **327,** on pages 38 and 39. Seat 16 inches wide, 17 inches deep; height 41 inches.

No. 207 No. 204

No. 204. Baby's New England High Chair

A very exact reproduction, full of fine sentiment and gracious curves and hollows.

No. 207. Baby's New England Low Windsor

It differs from the other only in the legs, the seat being 10 inches high. The high chair with the large chair opposite and any bow-back side chairs form a tasteful dining-room set.

Woods for Furniture

Oak is counted the strongest as it is the earliest in use for good furniture such as we had from the old world. The English oak is darker, partly through nature, partly through age. At first Americans worked in oak because they supposed that was the proper thing to do. Mr. Nutting found the only American oak high-post bedstead known, which evidences that our ancestors soon ceased to work in that wood. Early oak chests and framed work of native make are not so rare.

Beech was and is much used abroad for Windsors, and for Jacobean and other chairs. It is very smooth but somewhat brittle.

Elm is used abroad for chair seats, and to some extent here.

Maple is the most generally useful of furniture woods. It soon took the place of oak and beech. It was abundant, strong, often very handsome, smooth working, and freer from the worm than most woods. Further there is much fine American sentiment in connection with the rock (what a strong name!) maple, otherwise called the sugar maple. A tree which furnished its sweetness for many a year, of a flavor unsurpassed — the natural and uncultivated source of all the sugar needed, was later cut down and worked into furniture and kept on in a useful career. It made the best hot fire. It was the American wood above all.

Pine was a wonderfully useful wood, rare in the parts of the old world from which our ancestors came. The great "pumpkin" pines supplied for walls panels up to four feet in width. It cut like cheese, but was very durable, and pleasantly aromatic. The merits of unfinished pine, its rich, soft yellow browns have not been felt sufficiently. People hasten to cover it with paint. The seat of a Windsor was made of knotty pine which would not split and was therefore valuable. It went well with maple.

Hickory became the reliance of the settler for all work requiring toughness and lightness. Spindles and spokes were perfect in this wood.

No. 402

No. 402. New England Arm Windsor, Imposed Comb

This is the only type of Windsor which seems to have been of New England origin.

The lines of the arm and back being run together in a continuous single piece, afford singular grace of construction. We must warn the public that the sharp turn where the arm becomes the back bow is a spot of danger, and as most of the old chairs cracked at that point

No. 401

No. 420

No. 402. New England Arm Windsor, Imposed Comb — *Continued*

we cannot guarantee this type not to do so. True, we bend in wet steam, a method not used in old days. Seat 17¼ x 17½ inches. Height 45½ inches.

Despite this caution the chair is so attractive that most persons will chance the danger. For the same chair without the comb, see this page.

No. 401. New England Windsor, Braced

This differs from the chair on the previous page only in the omission of the comb. It is a consistent, beautiful piece, and very light. Height 39 inches.

No. 420. Flared Bow-back, Heavy Arm

The back is a little higher than the chair on page 31, and the arm is sawed. The spindles have a good flare, or spring, or fan shape. A handsome piece, matching perfectly settees on pages 25 and 26, and most bow-back side chairs. Seat is 21¼ inches wide, 16¼ inches deep. Height 44 inches.

The Use of Bent Wood

In America hickory was much used for bending because when handled green one could almost tie knots in it. A dear friend, a mechanic of the old school, tells how his father bent hickory. The walk through the outlots after cattle sometimes brought under his eye a "likely" hickory sapling. He would cut it and as he went along would come to a post and rail fence separating the fields. Sticking one end of his sapling into a fence post hole he would spring around the other end and place in the next or the second hole according to the size of the bow required, and leave it for an indefinite time. When he passed that way again he took away his chair bow, or hoop, or rake bow, firmly shaped and seasoned — all by the alchemy of the wind and sun — nature's ready-to-use steam box and form and dry house!

Many woods may be bent when green. After steam is forced into the grain the wood quickly takes on all the properties of seasoned wood and dries rapidly. Bent wood is excellent for all sorts of work provided only it is solidly set into other wood at joints. The Austrian work attached by bolts soon works loose and becomes useless.

The use of bent wood is a wide subject which has been honored by separate volumes treating of it exclusively.

No. 303

No. 303. Small Braced Bow-back, Rhode Island Leg

This dainty light chair was for a lady, as the seat is smaller than the average. This variant of the leg turning was popular in Rhode Island.

No. 316

Like the above but with larger seat.

No. 310

No. 310. Light Fan-back, Plain Ear

Sometimes the plain, or even the carved ear is called a "horn-back" chair. This piece differs in this respect only from the large picture opposite.

No. 325. Light, Plain Fan-back, Braced

This piece differs from the preceding only in having bracing spindles.

No. 326. Fan-back, Braced

This is the large chair opposite with the addition of the braces. We regard it as the handsomest side of all Windsors.

Other Windsor Variants

Odd Windsors have been found with a kind of stump (pumble, stub, or blunt Dutch) foot in front.

Others, in the writing-arm style, have been discovered with a swivel seat. This, however, seems a tipsy and unnecessary arrangement, as a writing chair should be as stable as possible.

Windsors are seen of the writing-arm type, copying the New England type on pages 34–36, but that type is much too light for a writing arm.

A very curious piece is known, built like a settee as to the seat but with the comb back at one end only. On the other end of the piece the back is low, and a front guard provides a bassinet for the baby. Thus the mother sat at the end with the comb back.

A curious low back is that used on the "Concord wagon" of the last generation. It had small, short, flaring spindles and a top bent in one piece for back and end.

The "stick leg," which is the mark of a Windsor base, was anciently used for stools.

Thus the milking stool is a Windsor, with a handle on the seat, and might form a humorous accessory to a den.

The glorification of a Windsor into a mahogany chair lacks both taste and sense. The latter because only a very hard, tough wood like hickory or oak is suitable for the back. Consequently a mahogany piece must be made heavy and clumsy in the arms and back.

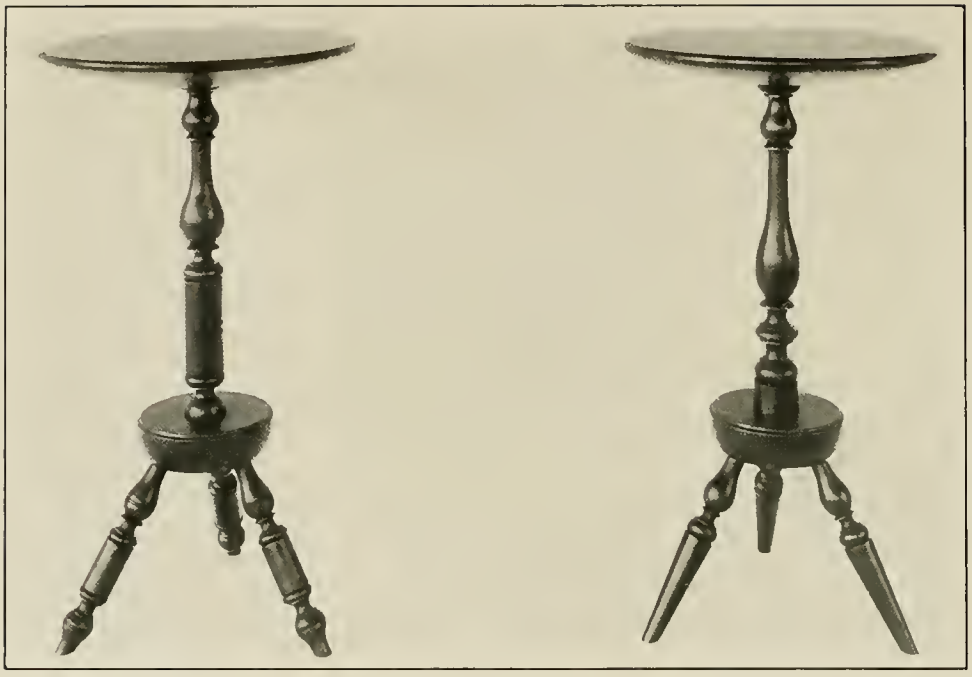
No. 326

No. 327

No. 327. Standard Fan-back

This is precisely the same chair as **No. 326** on opposite page, except that here the brace is omitted. Perhaps the most graceful and desirable Windsor side chair, except the same with braces.

The turnings of the legs are somewhat softer from the bulb to the neck of the vase. We reserve the right to supply all our taper-turned chairs in this pattern. Seat 17½ x 16¼ inches; height 41 inches.



No. 16 No. 17

No. 16. Pennsylvania Tripod Hub Stand

No. 17. Tripod Hub Stand

Both pieces have tops 14 inches across, and are 27¾ inches high. The tops are thinned from the edge to the center. The hubs and tops are pine, the rest maple. Very attractive in their quaintness.

No. 605

No. 605. Tripod Table

This table copies an ancient pattern. The top is chamfered to give a thin edge. Top diameter 18 inches. Height 28 inches.

It would not be in good taste to make the top larger, as it overhangs far more than appears in this view, when turned to bring two legs in line.

The Origin of Windsors

The finished product used often to be taken down to the Thames opposite Windsor, where they were freighted by water to London. Hence, to the Londoner, the chair was known as a Windsor because it came on the boat from Windsor.

A chair recently called to our attention by Mr. Cleveland Morgan, of Montreal, he frankly names a Wycombe chair. It has the cabriole (Queen Anne) leg and a bent rung, such as is used in America rarely. The cabriole leg shows the time of the origin of this type around 1700–1720, and the pierced splat of the back also suggests the Dutch influence.

No. 410

No. 410. Small, Light Comb-back

This chair is especially adapted for a woman's use as it is very light and of moderate size. The comb has a suggestion of the English.

The arm is bent, with a small outside scroll.

This chair matches nicely any side chair with fan back and Northern turnings.

The seat of this and all other Windsors, except "Slipper" chairs, is 18 inches high in a vertical line from the floor to the highest part of the saddle in front. Height to top of comb 39 inches. Seat 16½ x 16½ inches.

No. 319

No. 349. Fan-back, Plain-ear Slipper Chair

Height of seat 15 inches. Very much desired for bedrooms. Also very attractive for half-grown children. These are very rare in the antique.

No. 319. Hub and Spoke Bamboo Side Windsor

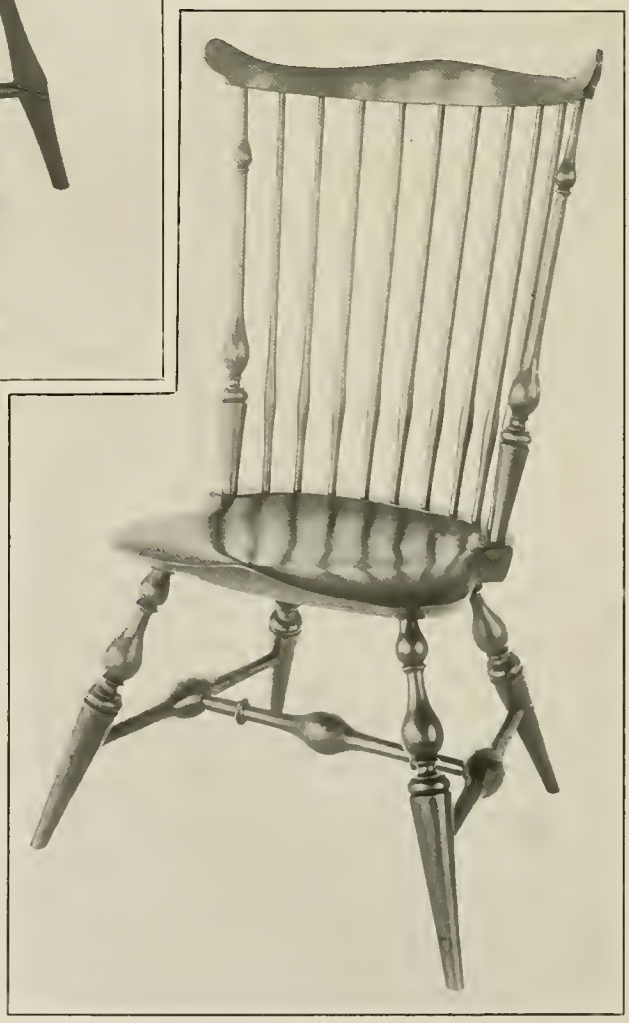
This interesting variant of the ordinary underbody of the chair sometimes occurs in earlier types than the bamboo, which is the latest form of the true Windsor, and in our judgment very inferior in the turnings to the earlier types. We must admit, however, that the shape of the bow is handsome.

The Origin of Windsors

These chairs have the name from an odd circumstance. They seem never to have been made at Windsor in England. But north of that royal city in the county of Bucks, the industry is carried on around the town of High Wycombe, as a center. The turners are called bodgers (is the word connected with botchers?)

A bodger does his work among the standing trees, his protection being a kind of rustic wigwam of poles and brush. His lathe is the crude, ancient sort operated by a long springboard.

It works only on the down stroke. The legs are crude in shape, delicate turning being impossible. The bodger sells his product to the assemblers in High Wycombe or a near-by town. The assemblers put out the seats, by the job, to those who want home work at odd times.



No. 349

No. 305

No. 427

No. 305. Bent-rung Bamboo

This form of bent stretcher, or rung is much sought for, and such chairs are eagerly taken if in sets for the dining room.

No. 427. Bamboo Arm Windsor

The method of attachment of the arm to the bow appears only in the bamboo type and is not very good construction, but the only thing possible for the type.

No. 306. Bamboo, Straight Stretcher

This is like the arm chair pictured, but without arms.

No. 439. Bamboo Arm, Hub and Spoke Stretcher

See the side chairs, **No. 319** on opposite page.

Other Bamboo Pieces

A Love Seat appears in the Wallace Nutting book on American Windsors. It has the up-and-down curve in the arm like the arm chair here shown. This style of arm is the first hint of the "Boston Rocker," the greatly degraded but extremely popular chair of the middle 19th century, but by no means an antique type. A tenoned-arm settee also is shown in the same book, with ten legs, but the back does not fully carry out the bamboo idea.

Settees of any of the recognized lengths are feasible, as well as low and high baby chairs, tables, stands, and beds. They are simple of construction.

" Sheraton " Windsors

This type, which came in about 1800–1810, loses the true Windsor comb with ears, and the stretchers become plain rungs and run around the outside of the chair, four alike without the artistic middle stretcher. These degraded Windsors are immediately followed by a modification with partially flattened spindles, and then comes in the middle of the 19th century the shoddy, shapeless kitchen chair. Properly, so far as taste, beauty, comfort, and strength combined are concerned, this book might well have stopped with the two types, the Pennsylvania and the Northern.

Material

All good Windsors are made of *Country Pine* seats, in one piece, two inches thick.

Rock (sugar) Maple underbody. Also the arm rail when sawed, not bent.

Hickory or White Oak (second growth) spindles, bows, bent-arm rails, and combs.

English Windsors will be shown on request with hard-wood seats and beech underbody. But our studio is impressed by the superior American chair.

The Label

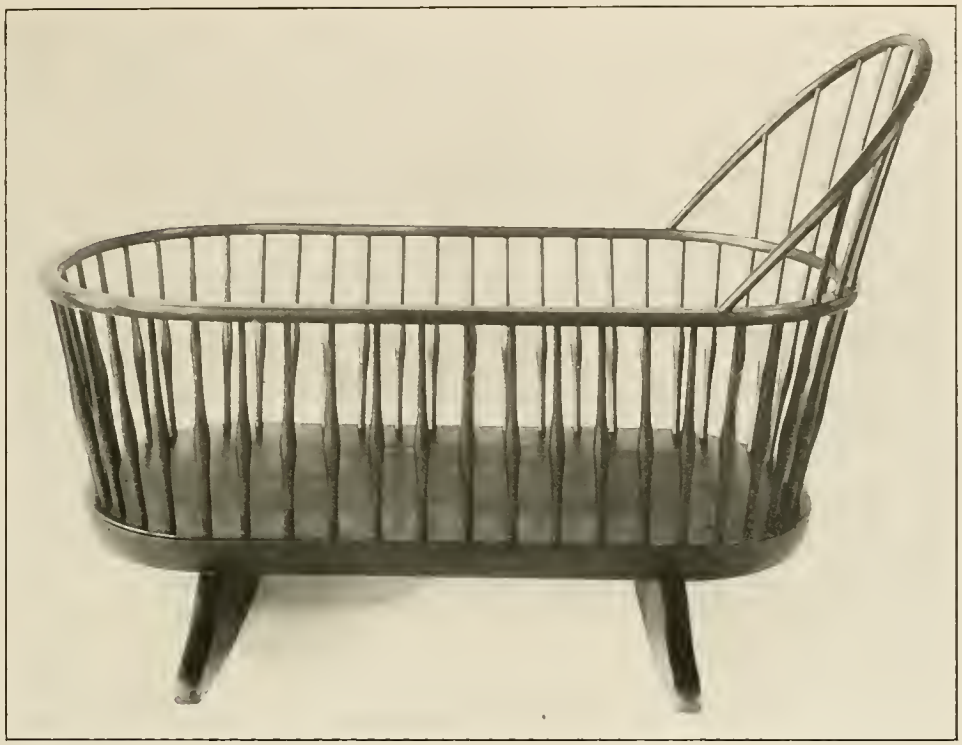
On the bottoms of our chairs.

The public have long known and loved the Wallace Nutting pictures, which in the case of interiors show many beautiful old Windsors. Further, through the standard Wallace Nutting book on Windsor Furniture, they know him as an authority, and have come to have confidence in the style and merit of his work. Our label is a badge of desirability. Those who know the pictures want the chairs.

No. 609

No. 609. Windsor, Ogee-top Table

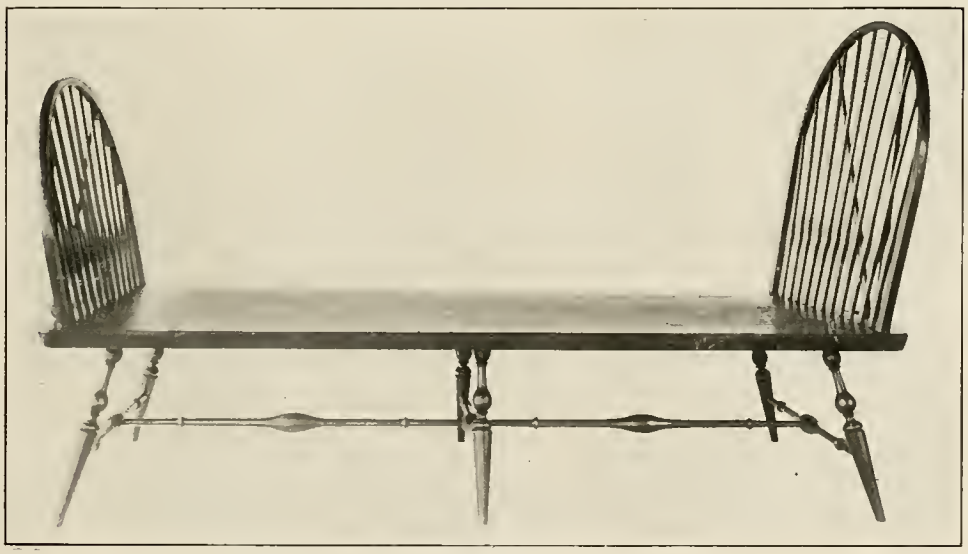
Very solid and matching all Northern turned chairs. Top 19 x 33 inches. Height 28 inches.



No. 25

No. 25. Bow-head Cradle

The peculiar charm of Windsor furniture is that the features of the style are effective through all the correlated pieces. Thus a chair, a table, a bed and a cradle are each far more attractive as seen in the same room together. Housewives make a grave error in taste and so do dealers in furniture, their advisers, in mixing styles in the same room. Each piece, well enough alone, spoils the others and is itself spoiled.



No. 804

No. 804. Braced-bow Single Bed

This interesting essay in producing a Windsor bed is offered for the consideration of the public. Beds have been made before with bows of this shape but the Windsor idea stopped short there.

The braces at head and foot are heavy and spread far, and are glued and pinned on the bows and into solid tailpieces.

It is 36 inches wide to take a spring 72 inches. It should be furnished with eight legs.

No.29

No. 29. Comb-head Bassinet

This interesting piece matches any Northern Windsor turnings. The legs are the same height as those of an adults' chair, and the bed shown.

No. 28. Comb-head Cradle

This differs from the above only in having rockers instead of legs. For effect, except as regards the comb, see the cradle on previous page.

No. 30. Braced Comb-head Crib, Six Legs

This differs from the picture above in being longer and wider; suited for a child. It has a gate.

No. 31. Hooded Cradle. This carries a bow *over* the head with arching spindles.

No. 32. Pennsylvania Cradle. With plain taper spindles and Pennsylvania comb head.

No. 10. Bamboo Cradle

This piece is not shown here but is found more commonly than the better sort of Windsor cradles. It has a bow head and foot and the rails tenon into the arms in an unsatisfactory manner. Cribs are feasible in the same type. We believe the most rigid construction will not last too long especially where young America is concerned. The reason for the cradle, in and after a great war, becomes obvious. A mother could both rock her babe and knit at the same time. It is said to be bad for children to rock. We never thought of it, at the time.

No. 37

No. 37. Tenoned Crib, Comb Head and Foot

This appealing example is in the same line of construction with the pieces on pages 20, 21, and 22.

The bracing spindles prevent the chance of undue strain on the head comb. In this piece the side rail is not hinged, but the frame is low, being 18 inches, just that of a chair or Windsor bed. The measurement, outside, of the frame proper, without the tailpiece is 24 x 50 inches.

No. 38

Like the above but longer and with higher sides, one hinged and with both head and foot comb braced.

The Joy of Doing

As the end of this little book approaches we are conscious of letting go something which has been a joy for years, especially as regards seeking out the designs of the children's furniture and the writing-arm chairs, because these pieces are so redolent of sentiment, of memory, of the "simple daily round." We can only wish others may get a small fraction of the pleasure through perusal that has been ours in planning. On the next page and elsewhere we show examples of some of our rooms in "All Windsor."

A WINDSOR BEDROOM—A CHARMING CORRELATION OF PIECES

Other Publications

of Wallace Nutting, Incorporated, Saugus Center, Massachusetts

American Windsors

Pictures of about 120 antique Windsors, mostly full page, with descriptions, criticisms, etc. Cloth, **$1.50.**

Wallace Nutting Pictures

A two-hundred-page list, with many hundreds of half-tones of the Wallace Nutting pictures made at home and abroad, both indoors and out. Pages 7 x 10 inches. Cloth, **$2.50.** The old Wallace Nutting Catalogue, somewhat fewer pages. Cloth, **$1.00.** Paper, **50c.**

Old New England Pictures

Being a book in leather of thirty-two pictures of interiors in the **$2.50** size, in colors, with sixty-two pages of text on the old life of New England. The pictures show the most representative and attractive features of the old homes that are passing away. They may be varied to suit the purchaser. Pages 13½ x 18 inches. By Wallace Nutting. Leather, **$90.** In gray, **$45.**

Early American House Hardware

A list with many pictures of all the best forms of 17th and 18th century American hardware, including hinges (forty patterns), latches (thirty patterns), fireplace furniture in andirons, trammels, fire irons, cranes, pothooks, pipe tongs, trivets, broilers, toasters, forks, etc. Lighting fixtures; ten floor candle stands; wall sconces, table sconces, candlesticks, torches, etc. Knockers, foot scrapers, and anything whatsoever in wrought iron, with some brass.

Twenty-four pages 7 x 10 inches. Shortly to be issued.

A publication on "17th Century American Furniture" is in preparation.

We are working also on a more complete book showing the best of the past, outdoors and in.

WALLACE NUTTING, Inc., Saugus Center, Massachusetts

THE UNIVERSITY PRESS CAMBRIDGE MASS

Wallace Nutting

is said to have been born, though he has no recollection of the event, in the second half of the nineteenth century, in Massachusetts, in six places, or a place that has successively had six names, the best of which was Rockbottom. The village stood still after the convulsion for forty years. From a father who made things and a mother who dreamed them he came honestly by visions and a passion to embody them.

Taken to Maine after the death of his father in the Civil War, he was partially educated at Exeter, Harvard, Hartford, and New York. Between regrets for what he did and for what he did not learn the balance is about even.

Everyone is badly educated. Most of what we ought to know is not taught.

Living twelve years in Maine, three in New Hampshire, eight summers in Vermont, seventeen

years in Massachusetts, ten in Rhode Island, and seven in Connecticut, motoring on most of the roads and escaping drowning from all its streams, Mr. Nutting ought to know his New England.

After serving churches in Newark, St. Paul, Seattle, and Providence, he was turned out to grass to recover health. Was given a doctor's degree at thirty from a western college which has doubted the wisdom of its act ever since.

Determined to record, revive, and preserve the best in old America, he began to picture America beautiful, in and out of doors. Accumulated twenty thousand pictures, mostly in America and in most of our states, but with digressions into Canada, Europe, and the fringes of Asia and Africa. Was the first to render the apple blossom in color, on platinotypes, and our old homes as showing the life of our fathers and mothers. There are now in American homes more of these pictures than there are flivvers in the garages. They last better than motors, since their upkeep is small, they being hung, a fate their author has so far escaped, though some critics are ready to help.

These pictures drove out chromos fifteen years ago, but now the chromos are coming back, as pictures become fashionable again, and taste declines.

It seemed good to embody the Nutting pictures, recording beauty spots and quaint houses, in a series of books, which has been done. Editions running from ten to thirty thousand in each volume have been taken.

Wallace Nutting lives in Framingham Center, in a big old white house turned a kind of greenish yellow. It has been restored and extended five times, until the man who built it would not know it, or, if he did, would cut it. The workshop for books, pictures, lectures, furniture, iron, and netted objects is at 46 Park Street, Framingham, close to the station.

Visitors are welcome all day every week day. The place is central between Worcester and Boston and five miles from the Wayside Inn.

The study of old houses and their interiors resulted in the purchase and restoration of many, now in the hands of various art or antiquarian societies.

The furniture was studied until several volumes appeared on the subject, some of them being the most fully illustrated ever issued.

A series of slowly moving pictures was prepared, each a study, so that all the advantage and none of the inartistic disadvantages, of moving pictures are attained.

A large list of persons and publications of note have been most kind, and they all declare that these pictures are unique in theme, beauty, range, and interest. They cover ten lectures and are growing rapidly.

Interest in the fascinating forms of colonial days induced Mr. Nutting to try to supply the lack of correct, solid reproductions, made for style, comfort, sentiment, and permanence in furniture and wrought iron.

Many faithful friends have become expert in helping these enterprises, which in their range and quality are surprising, so that Mr. Nutting acts as a consultant regarding houses, and supplies everything, except a wife, required to create a home of any period from the pilgrim day until after the Revolution.

Mrs. Nutting has, however, achieved a greater thing, in designing and producing distinctive, quaint hooked rugs, of size capable of covering a large floor, and of beauty overwhelming.

So that in panel work, hinges, latches, fireplaces, lighting types in iron, in rugs, furniture, pictures, looking-glasses, and many books, a record now exists in the distinctive charming lines of the past; in lectures and specimens the place is the American Mecca for the revival of the best.

Mr. J. P. Morgan supplied to the Hartford Athenæum the funds for purchasing the Wallace Nutting Collection of Furniture, the most extensive for its early period, and there it may be daily and freely seen.

During the open season for pictures Mr. Nutting spends much of his time following the roads and streams in various lands, or calling at ancient dwellings, being glad to secure pictures of articles dating 1750 or earlier. These pictures enter into books, or are placed on rich calendars. Mr. Ernest John Donnelly, a talented and beloved youth with Mr. Nutting, sketches dreamy, quaint, fairy subjects, originals, for reproduction.

The interior desecration of America has proceeded apace since 1800, each succeeding decade worse than that which preceded. The color scheme has drowned the style and the construction is forgotten altogether. It is to set forth the worthiest in line, in period, in material, in workmanship, all based on a broad and deep foundation of past creations, and answering the fine sentiment of our ancestors, that these activities are coördinated and enlarged.

This sketch was prepared from original sources by Mr. Nutting's most intimate enemy.

The publications of Wallace Nutting are:

Various Extensive Picture Catalogs, now exhausted.

A Handbook of the Windsor Chair, 200 illustrations, $1.50.

Vermont Beautiful, out of print. At a premium.

Connecticut Beautiful, out of print. At a premium.

Massachusetts Beautiful, out of print. At a premium.

New Hampshire Beautiful, out of print. At a premium.

Maine Beautiful.

Pennsylvania Beautiful.

Ireland Beautiful.

Furniture of the Pilgrim Century, 1300 illustrations, edition exhausted.

The Clock Book, at a premium.

Photographic Art Secrets, $3.00.

New York Beautiful, 300 illustrations, colored frontispiece. In box, $5.00.

Furniture of the Pilgrim Century, enlarged edition, Octavo. 2000 illustrations. At a slight premium. Published at $15.00.

Lake Mohonk and the Smileys. To appear in spring of 1928. 175 pictures. $2.00.

Furniture Treasury. 5000 large, clear pictures. The entire American periods. To be a monumental work, to contain many times more careful information and illustration than any other work. Measurements, turnings, moldings. Oak, maple, walnut, pine, mahogany. Clocks, mirrors, Windsor chairs, other chairs — Pilgrim, Queen Anne, Chippendale, Hepplewhite, Sheraton, Empire; hundreds each of tables, desks, chests, chests of drawers, beds and couches, stools, stands, small articles, and hardware. To appear in fall of 1928. Two volumes, Quarto, 1500 pages, 5000 pictures, $25.00.

England Beautiful, California Beautiful, New Jersey Beautiful, Ohio Beautiful, and a new volume on Vermont are projected.

Lectures are not engaged, as a rule, between May 1 and October 1.

Furnishing Precepts

COMPLIMENTS OF WALLACE NUTTING

Never place furniture across the corner of a room.

Never crowd furniture.

Never obstruct the fire place nor divide the room by a large piece in front.

Never permit overstuffed furniture. It is always clumsy, unsanitary, inartistic and covers a multitude of sins.

Never place a large piece in a very small room.

Never buy restored furniture. See it in the rough.

Never buy stories about former owners. If true they are unimportant.

Never hang wall decorations by a single wire.

Never mix styles in one room as oriental with European, or oak and mahogany.

Never buy for age without style.

Never neglect details, as hardware.

Never trust your own taste unless it is highly trained.

Never show your furniture unless requested.

Never envy. Men are better than things.

Never fib about furniture. The only lies not immoral are fish stories.